



MUDRA

JOURNAL OF ART AND CULTURE
VOLUME 29 NO. 3 SEPTEMBER 2014



INDONESIA INSTITUTE OF THE ARTS DENPASAR
UPT. PENERBITAN

MUDRA

JOURNAL OF ART AND CULTURE

The Journal of Arts and Culture *Mudra* encompasses various concepts, ideas, phenomena and analyses related to the topics of arts. *Mudra* is intended to spread information on arts and culture; therefore, we may obtain and acquire many things related to arts and their problems from it.

The editor receives the contribution in the form of articles which have not been published in other media. The requirements stated on the back page should be met. The articles received are evaluated and edited in such a way that they are uniform in regard to the format and terms used, and the way in which they are written.

It is **accredited B** applicable from 22 Agustus 2013 to 22 Agustus 2018 (The accreditation is applicable for 5 (five) years since it was stipulated), based on the Decree of the Director General of Higher Education of the Ministry of National Education of the Republic of Indonesia No. 58/DIKTI/Kep/2013, dated 22 Agustus 2013.

Chief Editor

I Wayan Rai S.

Vice Chief Editor

I Wayan Setem

Executif Editor

I Gede Mugi Raharja

Komang Sudirga

I Nyoman Suteja

Tri Haryanto

Rinto Widyarto

Diah Kustiyanti

Ni Made Ruastiti

Ni Luh Sustiwati

Board Editor

I Nyoman Artayasa (ISI Denpasar) *Visual Art*

Made Mantle Hood (Universitas Putra Malaysia) *Ethnomusicologist*

Margaret J. Kartomi. (Monash University) *Ethnomusicologist*

Jean Couteau. (Sarbone Francis) *Sociologist of Art*

Paul Trinidad (Universitas Western, Australia) *Architecture*

I Putu Gede Sudana (Universitas Udayana Denpasar) *Linguistics*

Clerical and administrative

Irvansyah

Address of Editors and Administrative Office:

UPT. Penerbitan (University Technical Service Unit for Publication) Indonesia Institute of the Arts Denpasar, Jalan Nusa Indah Denpasar 80235, Telephone (0361) 227316, Fax. (0361) 236100, E-mail: penerbitan@isi-dps.ac.id, Situs Web: penerbitan.isi-dps.ac.id and <http://jurnal.isi-dps.ac.id>, Mobile Telephone 081337488267 and 08179771717.

Published by

UPT. Penerbitan (University Technical Service Unit for Publication) Institut Seni Indonesia Denpasar. It was firstly published in 1990. So far it has received legality of accreditation 6 (six) times in succession from the Directorate General of Higher Education, 1998–2001 (C), 2001–2004 (C), 2004–2007 (C), 2007–2010 (B), 2010–2013 (B), and 2013–2018 (B).

Printed by

Koperasi Bali Sari Sedana, Jl. Gajah Mada I/1 Denpasar 80112, Telp. (0361) 234723. NPWP: 02.047.173.6.901.000, Tanggal Pengukuhan DKP: 16 Mei 2013

All rights reserved. Reproduction of any summary and statement or reprinting any figure or table from this journal should obtain permission from the writer. Any reproduction in the form of a collection of reprinting or for the sake of any advertisement or promotion or republication in any form should obtain permission from one of the writers and license from the publisher. This journal is circulated among national and overseas tertiary educational institutions, research institutes and libraries. The only advertisements which are related to sciences and their products can be included in this journal.

MUDRA

JOURNAL OF ART AND CULTURE

1.	Javanese Wayang Kulit: History, Development, and the Philosophy Suyanto	231
2.	Function of <i>Rejang</i> in Ritual Activity Performed for Kuningan in Abang District Karangasem Regency I Nengah Mariasa, Timbul Haryono, R.M. Soedarsono, I Wayan Dibia	240
3.	Pragmatic Meaning of Sekartaji Mask Maryono	251
4.	Developing Folk Art Creativity As An Effort to Increase the Creative Industry at Bandungrejo Village, Sub District of Ngablak, District of Magelang Suharji, Sigit Astono, Mukhlas Alkaf	265
5.	" <i>Menyama Braya</i> " (Brotherhood) As a Harmonious Social Interaction Between Hindus and Muslims in Bangli Regency, Bangli Dewa Agung Gede Agung, Ahmad Munjin Nasih, Mashuri	272
6.	Observing the Art of Relief of <i>Wadu Pa'a</i> in Bima Regency West Nusa Tenggara IWayan Badra	280
7.	The Clash of Modesty in Fashion: Identity Dilemma Among Modern Malay Women in Malaysia Hanisa Hassan, Binarul Anas Zaman, Imam Santosa	293
8.	Place Attachment in Café Which Served as the Third Place Case Study: Toko You, Bandung Yuni Maharani	306
9.	The Ability of the Blacksmiths in Ciwidey, Bandung to Adapt New Designs Muhammad Ihsan, Agus Sachari, Binarul Anas Zaman	313
10.	Transformation of Novel <i>Ronggeng Dukuh Paruk</i> into Film <i>Sang Penari</i> : an Intertextual Analysis I Nyoman Suaka	323
11.	Design Innovation by Diversification Method of Applied Ornament for Sundanese Batik in the Commercial Scale of Creative Industry Yan Yan Sunarya, Agus Sachari	334
12.	Voicing the Nation, Negotiating the Tradition: Popular music influences on traditional Balinese vocal styles Made Mantle Hood	342



Pragmatic Meaning of Sekartaji Mask

MARYONO

Department of Art of Dancing, Faculty of Performing Art, Surakarta Institute of the Arts, Indonesia
E-mail: maryanosingadimeja@yahoo.com

Tulisan ini pada prinsipnya bertujuan untuk mengungkap makna pragmatik frahmen Topeng Sekartaji. Dasar rujukan adalah pernyataan Leech, bahwa pragmatik adalah "The study of meaning relation to speech situation" (1983). Pragmatik dalam hal ini mengkaji makna yang berhubungan atau terikat dengan konteks. Pragmatik berkaitan dengan penggunaan bahasa secara komunikatif. Secara akumulatif teori-teori pragmatik untuk menganalisis komponen verbal yang bersifat kebahasaan. Untuk mengungkap komponen nonverbal didasarkan pada teori atau konsep-konsep seni pertunjukan. Bentuk metodologi penelitian kualitatif merupakan pilihan yang tepat dalam rangka pengumpulan data dan cara analisisnya untuk mengungkap makna frahmen Topeng Sekartaji. Berdasarkan kajian komponen verbal dan nonverbal Frahmen Topeng Sekartaji ditemukan pesan makna seniman yang kuat terhadap audien, secara representatif sesungguhnya untuk mendapat kebahagiaan terdapat pula liku-liku rintangan selalu menghadang untuk itu perlu adanya suatu usaha yang keras dan tekad yang kuat disertai doa terhadap Yang Maha Kuasa agar dapat meraihnya. Secara ekspresif tersirat bahwa konflik batin merupakan suatu hal yang dirasakan sangat berat bagi jiwa seseorang untuk itu diperlukan usaha meredamnya dan berdoa, bersujud dihadapan-Nya untuk mendapatkan ketentraman hatinya.

Basically, this present study is intended to reveal the pragmatic meaning of the fragment of *Sekartaji* Mask. The basis used as a reference is what is stated by Leech that pragmatics is "the study of meaning in relation to speech situation" (1983). In this case, pragmatics explores the meaning which is related or bound to context. Pragmatics is related to the communicative use of language. Accumulatively, the theories of pragmatics are used to analyze the verbal linguistic components. The theories or concepts of performing art are used to reveal the non verbal components. Qualitative method was used to collect and analyze the data so that the meaning of the fragment of *Sekartaji* Mask could be revealed. The result of the study shows that the fragment of *Sekartaji* Mask is intended to give message to the audience that in order to have a peaceful and happy life they should face whatever problems they might have, and do their best to do what they can do, and pray to the Almighty God. It is expressively implied that someone will find that any inner conflict will be so heavy that he/she should do his/her best to overcome it, and pray to God that he/she will have a peaceful and happy life.

Keywords: Pragmatics, episode of *Sekartaji* mask, verbal and non verbal components.

Man needs language as a means of communication in order to survive. Basically, the language used by man is made up of structural language and the language which is pragmatic in nature. According to Leech pragmatics is "the study of meaning in relation to speech situation" (1983). In this case, pragmatics explores the meaning which is related and bound to context. The basic principle is that pragmatics is related to the communicative use of language. It is affirmed by Asim Gunarwan that pragmatics is related to the language use, meaning that language is used by its speakers in a real

interactional situation. It is not used in an abstracted situation which is made up by the linguist (2005: 1). In addition, referring to the reality of life, when communicating, man does not always speak explicitly; he often uses signs. What is meant is that in a speech act the speaker gives a message to the addressee explicitly. The message is explicitly given to the addressee to avoid what is referred to as face-threatening act. We understand that in the Javanese culture, the bold on record communication seems to be avoided in order to maintain socialization in community. Therefore, pragmatic language is highly

relevant in the communication taking place among the cultured human beings.

At least there are two ways of using language; the verbal and non verbal language. Verbal communication is made using language as the medium, both written and oral. The non verbal communication is made using other than language as the media. It can be made using symbols, signs, codes and sounds such as traffic signs, morsel code, hand waving, serene, *kenthongan* (drum made from wood or bamboo) and so forth. They will be meaningful if they are translated into human language (Finoza, 2005: 2). Both verbal and non verbal components are the main materials of the pragmatic language.

The fragment of *Sekartaji* Mask is one of the performing arts which has verbal and non verbal language components. The verbal language components in the *Sekartaji* Mask are in the forms of literary songs or texts such as *Macapat Maskumambang*, *gerongan Ketawang Dendhagedhe*, *gerongan Ladrang Surung Dhayung* and *sekar Tengahan Juruedemung* (Djarwanti, 1987: 45-47). The non verbal components include the theme, the movements, the clothing, the mask, the property, and the music. Pragmatics is one of the sub disciplines of linguistics which is highly useful to explore the verbal and non verbal communications. This means that the fragment of *Sekartaji* Mask is a good and potential target of pragmatic studies. The reason is that it contains both verbal and complementary non verbal components. The other reason is that the existence of the fragment of *Sekartaji* Mask in the middle of the people living in Surakarta is one of the forms of actualization of communication between the community and observers. Considering that the fragment of *Sekartaji* Mask functions as a means of communication between the artists and observers, the use of pragmatic studies to reveal the implied meaning of the verbal component and non verbal component visualized in its performance is recommended.

The theories used to explore the fragment of *Sekartaji* Mask from the pragmatic perspective are those which are related to speech acts, context, and the componential implicature which is linguistically verbal. Apart from that, the meanings of non verbal

components are revealed using the theories and concepts of performing art which are relevant to the physical material. The reason is that multi perspectives will appear from multi disciplines; as a result, theoretical triangulation will take place which can be used to draw strong calculations. The method used in the present study is qualitative descriptive method. It is hoped that the qualitative descriptive methodology allows the researcher to catch various types of information using the technique of collecting data or information from the field. The data were obtained through library research, observation, interviews in which the interviewees were the related informants.

FORM OF FRAGMENT OF SEKARTAJI MASK

Fragment is a small scale dance drama performed by two to six dancers. It is an alternative of dance drama which does not need many dancers to perform it (Maryono, 2012: 8). The fragment of *Sekartaji* Mask which is adopted as the target of the present study was composed by S. Ngaliman in 1972 when four dancers were presented; they are *Sekartaji*, *Panji Inukertapati*, *Prabu Klana*, and *Sembunglangu* who played as a helper. The music of gamelan orchestra was composed by Martopangrawit. In 1974 the number of dancers involved changed; only three dancers were presented; they are *Sekartaji*, *Panji Inukertapati*, and *Prabu Klana* (Djarwanti, 1987: 12). The fragment of *Sekartaji*, which presents three characters, is still performed until now and interesting.

The fragment of *Sekartaji* Mask tends to be an aesthetic presentation. From about 1974 to 1980s, the fragment of *Sekartaji* Mask was presented to the guests who visited Sasonomulya as the office of the Center of Central Javanese Arts 'Pusat Kesenian Jawa Tengah (PKJT)' and the lecturing center of the students of *Akademi Seni Kerawitan Indonesia (ASKI) Surakarta* 'Academy of the Gamelan Orchestra Art'. In addition, this fragment was also performed to be appreciated by the students of High Schools around Surakarta. It was also performed from place to place to be appreciated by the people living in Central Java. According to Sutarno Haryono, the fragment of *Sekartaji* Mask performed at Sasonomulya or from place to place to

be appreciated by the public did not wear complete clothing. *Irah-irahan tekes, sumping, kelat bahu, gelang* and *binggel* were not frequently worn. The dancers performed the mask with long hair to make the mask character more vivid (Interview, 2014). However, when it was performed as an art delegation to foreign countries such as England, France, Monaco, Holland, Germany, Japanese, Singapore, and Australia, complete clothing was worn. Until now the fragment of Sekartaji Mask is still used as the lecturing material and the last assignment of Strata 1 at Institute of the Arts of Indonesia, Surakarta; therefore, it is well maintained (Dwiyasmono, interview: 2014).

Verbal Components of Fragment of Sekartaji Mask

One of the components of the fragment of Sekartaji Mask is the verbal of linguistic component which includes the texts such as *Macapat Maskumambang, gerongan Ketawang, Dendhagedhe, gerongan Surung Dhayung* and *sekar Tengah Jurudemung* which are divided into five scenes. The types of speech act, the context, and the implied implicature or meaning of the texts found in the performance of the fragment of Sekartaji Mask are discussed in the present study. According to Austin, speech act refers to the concept of speaking used by the speaker/the addressee in communication (1956). Pragmatically, in every activity of conversation, there are types of speech of acts which can be produced by the speaker (Searle, 1969: 23-24). According to Yule, basically, the speech act in any conversation can be classified into five types; they are: declarative, representative, expressive, directive, and commissive speech acts (1996). The declarative speech act is the speech act used by the speaker to change the status of the speaker/addressee through speech. The representative speech act is the speech act which is used to inform what is believed by the speaker. The expressive speech act is the speech act which is used to state something which is felt by the speaker. The directive speech act is the speech act which is used by the speaker to ask another to do something. The commissive speech act is the speech act which is understood by the speaker to bind him/herself to the actions done in the future (see Maryono, 2010: 46-48). The theory of speech act proposed by Yule is used to reveal the implied meaning of the texts

mentioned above. The analysis is as follows.

- 1). Texts *Macapat Maskumambang laras pelog pathet lima*
Kawarna ingkang nandhang prihatin,
Raja putrid Daha,
Dhuhkita kawelas arsa

Translation (Indonesian)

Syahdan diceritakan yang sedang sedih,
 Putra raja Kediri,
 Sicantik jelita Sekartaji,
 Sedang merasakan sedih (Suyanto, interview 2014)

Translation (English):

Syahdan is narrated to be sad,
 Son of the king of Kediri,
 Beautiful Sekartaji
 Being sick (Suyanto, interview 2014).

Table 1. Types of Speech Act 'Tindak Tutur (TT)' which are attached to the Text *Macapat Maskumambang laras pelog pathet lima* and Markers.

No.	Speakers	Text <i>Macapat Maskumambang</i>	Types of Speech Act	Markers
1.1	Female Vocalist	<i>Kawarna ingkang nandhang prihatin,</i>	Representative	<i>kawarna</i>
1.2	Female Vocalist	<i>Daha Prince</i>	Representative	<i>prince</i>
1.3	Female Vocalist	<i>Kusumayu Sekartaji</i>	Representative	<i>Kusumayu</i>
1.4	Female Vocalist	<i>Dhuhkita kawelas arsa</i>	Representative	<i>Dhuhkita</i>

b) Context is a dynamic rather than static concept. It is understood as a changeable environment which allows the speech participants to interact with each other and those who help them understand the verbal expressions used in a process of communication (Yule, 1998). The context of each episode of the fragment of Sekartaji Mask is analyzed in relation to the speaker, the addressee, the theme, the objective, the social status, the place and situation in which the speech act takes place. The objective is to understand the implicature based on the theory proposed by Yule. The application can be observed as follows.

The speaker 'penutur' (Pn) : the female vocalist
 The addressee 'petutur' (pt) : audience
 The theme : Sadness
 The objective : Dewi Sekartaji is sad as she has not met her husband.
 The social status : Dewi Sekartaji is the princess of Daha kingdom
 The location : outside the Daha kingdom
 The speech situation : n o n f o r m a l situation

c) The implicature of the scene describes that Dewi Sekartaji is sad as she is left by her husband, Panji Inukertapati.

2) The text *Gerongan Ketawang Dendhagedhe laras pelog pathet lima*

Pada a. Pandam wadana purnama

*Dhuh sang dyah Cadrakirana,
 Kang lagya nawung sungkawa,
 Adhe wung sungkawa*

Pada b. Pandan wadana purnama,

*Dhuh sang dyah Cadrakirana,
 Kang lagya nawung sungkawa,
 Andhe wung sungkawa,
 Pandam wadana purnama,
 Dhuh sang dyah Cadrakirana*
 (Martopangrawit, 1972)

Translation (Indonesian):

Bait a. Wajahnya bersinar bagaikan bulan purnama,
 Wahai sang Dewi Candrakirana,
 Yang sedang sedih,
 Ketika sedang sedih.

Bait b. Wajahnya bersinar bagaikan bulan purnama,
 Wahai sang Dewi Candrakirana,
 Yang sedang sedih,
 Ketika sedang sedih,
 Wajahnya bersinar bagaikan bulan purnama,
 Wahai sang Dewi Candrakirana (Suyanto, wawancara 2014)

Translation (English):

Couplet a. Her face is shiny as the full moon,
 Oh! Goddess Candrakirana,
 Who is sad,
 When she is sad.

Couplet b. Her face is shiny like the full moon,
 Oh! Goddess Candrakirana,
 Who is sad,
 When she is sad,
 Her face is shiny as the full moon,
 Oh! Goddess Candrakirana (Suyanto, interview: 2014)

Table 2. Types of Speech Act 'Tindak Tutur (TT)' which are attached to *Gerongan Ketawang Dendhagedhe laras pelog pathet lima* and markers.

No	Speakers	Text <i>Gerongan Ketawang Dendhagedhe</i>	Types of Speech Act 'Tindak tutur (TT)'	Markers
1.1	Male and female vocalists	<i>Pandam wadana purnama</i>	Representative	<i>pandam wadana</i>
1.2	Male and female vocalists	<i>Dhuh sang dyah Cadrakirana,</i>	Expressive	<i>dhuh sang dyah</i>
1.3	Male and female Vocalists	<i>Pandam wadana purnama,</i>	Representative	<i>pandam wadana</i>
1.4	Male and female Vocalists	<i>Andhe wung sungkawa</i>	Representative	<i>wung sungkawa</i>
1.5	Male and female vocalists	<i>Pandam wadana purnama,</i>	Representative	<i>pandam wadana</i>
1.7	Male and female vocalists	<i>Kang lagya nawung sungkawa,</i>	Representative	<i>kang lagy</i>
1.8	Male and female vocalists	<i>Andhe wung sungkawa</i>	Representative	<i>wung sungkawa</i>
1.9	Male and female vocalists	<i>Pandam wadana purnama,</i>	Representative	<i>pandam wadana</i>
1.10	Male and female vocalists	<i>Dhuh sang dyah Cadrakirana</i>	Expressive	<i>dhuh sang dyah</i>

a) Context

The speaker 'penutur' (Pn) : male and female vocalists

The addressee 'Petutur' (Pt) : audience

The theme : Sadness

The objective : Dewi Sekartaji is sad as she is thinking about her husband.

The social status : Dewi Sekartaji is the princess of the Daha kingdom.

The location : in the Daha kingdom

The speech situation : non formal situation

b) The implicature of the scene is that it describes that Dewi Sekartaji is sad thinking about her husband, Panji Inukertapati.

3). Text *Gerongan ladrang Surung Dhayung laras pelog pathet lima*

*Pada a. Andhe, babo kang mangkana,
Sang dyah retna Sekartaji,
Babo oneng ingtyas,
Dennya anggalih sang raka,
Babo oneng ingtyas (Martopangrawit,
1972)*

*Pada b. Andhe, babo kang mangkana,
Sang dyah retna Sekartaji,
Babo oneng ingtyas,
Dennya anggalih sang raka*

Translation (Indonesian):

Bait a. Syahsdan diceritakan,
Sang Dewi Sekartaji,
Hatinya rindu, sedih,
Karena sedang memikirkan suaminya
Hatinya rindu, sedih (Suyatno,
wawancara 2014)

Translation (English):

Couplet a Syahdan is narrated,
Goddess Sekartaji,
She is missing someone, sad,
As she is thinking about her husband,
She is missing someone, sad (Suyanto,
interview 2014)

Couplet b Syahdan is narrated,
Goddess Sekartaji,
She is missing someone, sad,
As she is thinking about her husband,
She is missing someone, sad,
As she is thinking about her husband
(Suyanto, interview 2014)

Table 3. Types of Speech Act 'Tindak Tutur' (TT) which are attached to the text *Gerongan ladrang Surung Dhayung laras pelog pathet lima* and markers.

No	Speakers	Text <i>Gerongan ladrang Surung Dhayung</i>	Types of Speech Act 'Tindak Tutur' (TT)	Markers
1.1	Male and female vocalists	<i>Andhe, babo kang Surung Dhayung</i>	Representative	kang mangkawa,
1.2	Male and female vocalists	<i>Sang dyah retna Sekartaji</i>	Representative	sang dyah
1.3	Male and female vocalists	<i>Babo oneng ingtyas</i>	Expressive	ingtyas
1.4	Male and female vocalists	<i>Dennya anggalih sang raka,</i>	Expressive	anggalih
1.5	Male and female vocalists	<i>Babo oneng ingtyas</i>	Expressive	ingtyas
1.6	Male and female vocalists	<i>Andhe, babo kang mangkana,</i>	Representative	kang mangkana
1.7	Male and female vocalists	<i>Sang dyah retna Sekartaji,</i>	Representative	sang dyah
1.8	Male and female vocalists	<i>Babo oneng ingtyas</i>	Expressive	ingtyas
1.9	Male and female vocalists	<i>Dennya anggalih sang rakat,</i>	Expressive	anggalih
1.10	Male and female vocalists	<i>Babo oneng ingtyas</i>	Expressive	ingtyas
1.11	Male and female vocalists	<i>Dennya anggalih sang raka</i>	Expressive	anggalih

b). Context

The speaker 'Penutur' (Pn) : Male and female vocalists

The addressee 'Petutur' (Pt) : audience

The theme : yearning, sadness

The objective : Dewi Sekartaji is missing someone, she is sad as she is left by her husband.

The social status : Dewi Sekartaji is the princess of the Daha kingdom.

The location : in the Daha kingdom

The speech situation : nonformal situation

*Tuhu lamun Maha Welas,
Asih mring sagung tumuwuh,
Kascaryan sigra manembah,
Hamemalat tyas rahayu* (Martopangrawit, 1972).

Translation (Indonesian):

Hilang segala rintangan negara,
Bersyukur kepada Yang Kuasa,
Dirasakan dalam hati,
Sesungguhnya Yang Maha Kasih,
Mengasihi seluruh kehidupan,
Sadar lalu menyembah, bersujud,
Memohon agar mendapatkan kentrampilan hati (Suyanto, wawancara 2014).

Translation (English):

All the state's obstructions are lost,
Be grateful to the Almighty,
Feel in heart,
He loves everything,
He loves every life,
We should always worship him,
We propose for tranquility (Suyanto, interview 2014)

c). The implicature of this scene describes the yearning, sadness of Dewi Sekartaji who is thinking about her husband.

4). Text *Sekar Tengahan Jurudemung laras pelog pathet lima*

*Sirna memalaning praja,
Suka sukur mring Hyang Agung,
Rinasa sajroning kalbu,*

Table 4. Types of Speech Act 'Tindak Tutur (TT)' attached to the text *Sekar Tengahan Jurudemung laras pelog pathet lima* and markers.

No	Speaker	Text <i>Sekar Tengahan Jurudemung laras pelog pathet lima</i>	Types of Speech Act	Markers
1.1	Female Vocalist	<i>Sirna memalaning praja,</i>	Expressive	sirna
1.2	Female Vocalist	<i>Suka sukur mring Hyang Agung</i>	Expressive	suka sukur
1.3	Female Vocalist	<i>Rinasa sajroning kalbu,</i>	Expressive	kalbu
1.4	Female Vocalist	<i>Tuhu lamun Maha Welas,</i>	Directive	Maha Welas
1.5	Female Vocalist	<i>Asih mring sagung tumuwuh,</i>	Directive	Asih mring
1.6	Female Vocalist	<i>Kascaryan sigra</i>	Directive	sigra
1.7	Female Vocalist	<i>Hamemalat tyas rahayu</i>	Directive	hamemalat

- a) Context
- The speaker 'penutur (Pn)' : female vocalist
- The addressee 'penutur (pt)' : audience
- The theme : saying prayers
- The objective : Dewi Sekartaji is grateful that the state's obstructions are gone.
- The social status : Dewi Sekartaji is the princess of Daha kingdom
- The location : in the Daha kingdom
- Speech situation : non formal situation
- b) The implicature of this scene describes the gratefulness expressed by Dewi Sekartaji after the state's obstructions are gone; then she prays for safety and tranquility.

Table 5. Recapitalization of the types of speech act 'tindak tutur (TT) in the verbal components of the Fragment of Sekartaji Mask.

No	Types of Speech Act 'tindak tutur (TT)	Text Macapat Masku mambang	Text Gerongan Ketawang Dendhagedhe	Text Gerongan ladrang Surung Dhayung	Text Sekar Tengahan Jurudemung	Total
1	Representative	4	7	4	-	15
2	Expressive	-	3	7	3	13
3	Directive	-	-	-	4	4
4	Declarative	-	-	-	-	-
5	Commissive	-	-	-	-	-
Grand total						32

Table 6. Percentages of types of TT in the verbal components of the Fragment of Sekartaji Mask

No	Types of TT in the verbal components of fragment of Sekartaji Mask	Total
1	Representative 15: 32 X 100	46,875%
2	Expressive 13: 32 X 100	40,625%
3	Directive 4 : 32 X 100	12,5%
4	Declarative -	-
5	Commissive -	-
Grand total		100%

Nonverbal Components in Fragment of Sekartaji Mask

It is understood that the non verbal components are part of the text of a performing art which substantially functions as a medium for actualizing or describing something (Maryono, 2010: 366-367). The non verbal components are made up of theme, movement, mask, uniform, property, and music. The non verbal components in the fragment of Sekartaji Mask are an intact unity. According to Parker, a unity in an art creation constitutes the diversity of its elements, meaning that the unity can only appear and work through the diversity of its elements (1980: 124-125). Knowing that an art creation is an intact and independent unity which only works depending on the coherent functions of its parts as a whole, such parts will not work if they are separated from one another. The concept of organic unity in diversity, as stated by Parker, is another reason why the non verbal components of the fragment of Sekartaji Mask are also analyzed in the present study. The theories or concepts related to performing art are used.

1. Theme

The fragment of Sekartaji Mask is an art creation which describes the psychological problems experienced by Dewi Sekartaji who is sad, scared, and highly expecting for something. She is scared that Prabu Klana Sewanda will suddenly come to persuade and force her to be his wife. As Sekartaji is not with her husband, she feels that she will not be able to chase Prabu Klana who has supernatural power away. She feels sad that she cannot meet Panji Inukertapati, her husband, soon. She expects that Panji Inukertapati will come soon and can solve the problems she faces (Djarwanti, 1987: 10). Based on such a theme, the scenes can be divided into: *prihatin*, *kiprahan*, *sedih*, *perangan*, and *menembah*.

2. Movement

With reference to what was described above, it can be defined that a dance is an expression of human life which is expressed through rhythmic beautiful movements (Soedarsono, 1978: 3). According to Maryono, a dance is an expression of human life which is artistically expressed using the body movements made by the dancer as the main media. The body movements are also used to appreciate

beauty. The reality shows that from the two statements it is getting clearer that movements are the main media in a dance. Basically, the movements in a dance are made up of two types of movements; they are presentative and representative movements. The types of presentative and representative movements in the fragment of Sekartaji Mask are made to exist to describe the events which are taking place in each scene. Chronologically, the scenes in the fragment of Sekartaji Mask can be divided into five scenes; they are: *prihatin*, *kiprahan*, *sedih*, *perangan*, and *manembah*. The types of presentative movements are identified by italicizing and underlining them; however, the types of representative movements are italicized.

Scene 1. *Prihatin* (being concerned about)

The atmosphere of being concerned about is initiated by the movements that Dewi Sekartaji is entering the stage from the back left corner. Such movements are referred to as *srisik*, *tawing* by walking backward to the left, *tawing* by walking backward to the right, *kipat sampur* and then *srisik* to the back right corner. Then she starts to be careful by making a movement referred to as *menthang* the right hand and then *kengser* to the middle of the stage. What is Sekartaji concerned about is also implied in the song *macapat Maskumbang* especially in line 1 reading as follows: "*Kawarna ingkang nandhang prihatin*". Her sadness is actualized using the movement referred to as *laras sampir sampur*, *aslant laku*, *sindheth*. She starts to be confused while *srisik* haltingly to the front corner, then *panggel leyekan*, *menthang* to the right before *kengser* again to the middle of the stage, feeling disappointed.

Sekartaji's nervousness starts to be seen as expressed by the movements referred to as *sindheth*, *sampir sampur mangling*, *penthang* *kebyokan* followed by *glebakan*, *penthang* the left hand, *kengser*, and *laku enjer*. Her nervousness is getting more serious expressed by the movements referred to as *srisik* which is hurriedly made, *sekar suwun*, *leyekan*, right *tawan*, *kengser*, followed by *srisik* while leaving the stage. Klana comes expressed by the movements referred to as *srisik bapang*, *tanjak*, *tawing* to the right, *jengkeng podhongan*, *tanjak* to the left in an atmosphere that he is falling in love with Sekartaji. The arrival of king Klana expresses nervousness and anxiety in her mind.

Scene 2. *Kiprahan*

Kiprahan describes the atmosphere of the king Klana's happiness from the Bantaringin kingdom who wishes to propose for Sekartaji. The sequence of movements is as follows. The first movements, which express the king Klana's encouragement, include *laku lajak*, *sabetan mbandhul*, *trecetan* to the right and left, *ogek lambung*, *laku jajak* to the front corner *trecetan*, then *kebayokan sampir* to the right and left, *trecetan*, *ogek lambung*, *ulap-ulap tawing*, *laku jajak*, *sabetan mbantul*, then *srisek bapang* to the central goal. The king Klana's happiness is expressed through the movements referred to as *kiprah* such as : *besut*, *ogek lambung*, *sekarang ulap-ulap tawing*, *entrakan*, *sekarang ngrawis brengos*, *entrakan*, *trecetan*, *sekarang ngetung bola*, *laku macah*, *ulap-ulap tawing*, *podhongan*, followed by *srisek* to the back corner. That king Klana is falling in love with Sekartaji is getting clearer from the patterns of movements he makes such as *podhongan kebyokan*, *jengkeng bopongan* in the front central goal. While he is lulling what is called *sampurs* (long scarf), he is conscious and standing up while throwing the two *sampurs*, *mbalik*, *laku*, *jajak*, *onclang* and *tanjak* to the left at the back corner.

Scene 3. Sadness

Sekartaji feels seriously sad as expressed through the initial *srisek* movement, then backward *srisek* before *jengkeng*. The fact that she is getting confused is expressed through the movement referred to as *ulap-ulap tawing* to the left and right. Then she stands up to make movements referred to as *sekarang gajah-gajahan* and *ukel karna*. At the same time, Panji Inukertapati enters through movements referred to as *srisek*, *lumaksana penthangan* the right and left hands, *sekarang gajah-gajahan* and *ukel karna*. Sekartaji makes a movement referred to as *mbalik srisek* while leaving the stage, at the same time Panji *kengser menthang* the left hand. Panji Inukertapati's sadness can be seen from his slow movements such as *mandhe sampur*, *ngolong keris*, *miwir sampur*, *ogek lambung*, and *sangganampa balangan*. His hesitancy can also be seen from the movements such as *kebyokan njunjut*, *glebakan* from the right to the left, *njunjut penthangan* the right hand, *mbandul*, *kengser* and then *mbandul* again. The rhythm *ladrang Surung Dayung* in the part of *ngelik* is getting quicker to show that he is aware of the enemies who will probably come; he moves

following the pattern of *ridhong leyekan*, then he goes back sideways, and *tanjak tawing* to the left.

Scene 4. *Perangan* (Warfare)

The conflict between Panji Inukertapati and King Klana cannot be avoided; each draws his sword. The conflict between Panji and Klana is expressed through the patterns of mock warfare such as *tusukan*, *onclang glebakan*, *sidhangan keris*, *engkrang*, *tusukan*, *lumaksana*, *ngancap*, *tusukan*, *trecetan*, *tusukan* and then *jengkeng*. Each character is searching each other and then they meet, standing to stab each other. The war is getting tense; they hunt for and stab one another and then what is referred to as *ruket* war takes place. The movements made are as follows: *trecetan* to the right – left – right, *tusukan ruket*, and finally Prabu Klana is killed by Panji Inukertapati.

Scene 5. Saying prayers or *Manembah*

Sekartaji *srisek* backward, *mbalik*, *srisek* to the center of the stage and then knees. Sekartaji expresses that she is grateful that Panji has been able to defeat Klana who was supposed to be the enemy or someone who obstructed the state. The textual evidence which can be traced is based on *Sekar Tengahan Jurudemung* in line 1 reading: "Sirna memalaning praja" and line 2, reading: "Suka sukur mring Hyang Agung". The atmosphere of saying prayers to the Almighty is created by Sekartaji as an attempt to propose that she will be blessed with safety and tranquility. That refers to the text *Sekar Tengahan Jurudemung* implied in line 6 and line 7, reading: "Kascaryan sigra manembah" and "Hamemalat tyas rahayu". In order to actualize the feeling of being grateful and *manembah*, Sekartaji uses movements such as *jengkeng*, *sembahan laras*, standing slowly and then *sindheth*, *lembehan* the right and left hands, walking sideways while *tawing* to the left, *kengser*, and finally *srisek* going out of the stage very carefully.

3. Mask

In the fragment of Sekartaji, the mask replaces the makeup which can reasonably reflect the character. The fragment of Sekartaji is supported by three characters; they are Dewi Sekartaji, Panji Inukertapati, and Prabu Klana; each wears the mask which is adjusted to the characters they actualize. The mask reflecting *Sekartaji* looks *luruh* (becoming emotionally affected), gentle, and faithful. Its basic

color is white and with female makeup, and looks *luruh* (getting emotionally affected), quiet and elegant as can be seen from the form of her eyes referred to as *layepan* eyes pointing downward, giving the impression that Sekartaji is careful. The mask reflecting Panji has the following characteristics; it is *luruh* (getting emotionally affected), gentle and firm with responsibility. The basic color of the mask is white; his eyes are bigger than Sekartaji's, meaning that it still gives impression of being *luruh* (getting emotionally affected); however, his thin moustache shows his masculinity. In addition, he also looks firm and gives more impression of being masculine. The mask reflecting Klana shows the following characteristics; they are handsome, *sereng*, and *sigrak* with authority. As a whole, red is the dominating color; his eyes are protruding, giving an impression that he is very strong. Apart from that, he also has a thick moustache, giving an impression that he is handsome and *sigrak* with authority. Basically, the mask performing art should be performed with broken movements. These also apply to the characteristics of being handsome, gentle and female; however, the pressure and volume differ the male character from the female character. The mask reflecting Klana is performed with stronger, harder and wider volume and pressure in the movements made. The pressure in the movements made when the Mask reflecting Panji is performed is neither too strong nor too weak. In addition, his volume is smaller. The mask reflecting Sekartaji is performed with weak volume; the pressure of the movements made is neither too strong nor too weak. In addition, the volume is weak. According to Maryono, in general, the movements made in the mask performing art are general and in pieces (interview, 2014).

4. Clothing

The clothing worn in the story of Panji is generally unique; the *Tekes* crown and *Rapekan* design are used. In general, Sekartaji wears clothing which is *mekak* black in color and the fabric/*jarit samparan lereng Klithik*, has long hair and the *Tekes* crown in order to reveal the princess who is quiet, elegant, and gentle. Panji Inukertapati wears the fabric of *rapek* with *lereng tanggung kembang asem* motif; the *Tekes* crown is used to express that he is a strong, firm and responsible knight. Prabu Klana wears fabric of *rapek* with *lereng barong/besar*

kembang asem motif which matches the fabric of *saten* which is red in a color, and the *Tekes* crown to give impression that he is a great and *sereng* king with authority.

5. Property

According to Maryono, in our tradition the wavy double-bladed dagger 'keris' functions as: 1) a tool or property, 2) an identity of a figure, 3) a clothing complement, and 4) a symbol of power and a source of strength (2012: 122). Referring to the functions of the 'keris' described above, it is the main property which is used by the characters Panji and Klana. The 'keris' which is used as the weapon by the two characters for fighting for Dewi Sekartaji is intended to end the conflict indicated by the death of Klana.

6. Music

Basically, the general role played by the music in the performing art is very important. It does not only accompany the dance but it cannot be left behind either (Soedarsono, 1978: 26). Actually, there is no dance which is performed without being accompanied by music, although the condition is the worst. The *gamelan* orchestra does not only accompany any performing art in Surakarta, but it also strengthens what is expressed by the Javanese dances, even it often replaces the dances. It is composed of melodic elements in tempo, rhythm, and specific volume (Humardani, 1991: 10). Thus, the *gamelan* orchestra which accompanies the traditional dancer plays a very important role; it is a partner which can contribute to the formation of the atmosphere to achieve the established quality of what is expressed.

The forms of *gendhing* (song) and various types of *tembang* (sung or recited Javanese poetry) used as part of the music which accompanies the fragment of Sekartaji Mask, are ordered based on the scenes can be observed as follows. Scene 1. *Prihatin* (being concerned about) is supported by the *tembang* "Macapat Maskumbambang laras pelog pathet lima" and the *gendhing* "Ketawang Dendhagedhe laras pelog pathet lima" which can give the impressions of being concerned about and sad. The atmosphere of being nervous and worried is supported by the music *Gangsarana lima laras pelog pathet lima* in which the rhythmic tempo and the hard and sweet sounding of the *gamelan* orchestra is played. Scene

2. *Kiprahan* (happiness); in which the happiness of Prabu Klana is expressed is supported by the *gendhing* “Gangsaran lima laras pelog pathet lima, Ladra Eling-eling laras pelog pathet lima”, and then again “Gangsaran lima laras pelog pathet lima”. Scene 3. The sadness is supported by the *gendhing* “Ladrang Surung Dhayang laras pelog pathet lima”, in the *ngelik* part of it the rhythmic tempo is made to get quicker to give the impression of being careful and preparedness of Panji Inukertapati of the enemy's arrival.

Scene 4. *Perangan* (warefare) ; in which the conflict between Panji and Klana is expressed; they both have supernatural power; it is supported by the *gendhing* “Kemuda laras pelog pathet lima”. When Prabu Klana is killed, the music changes into *Gangsaran lima laras pelog pathet lima* in which the very hard-sounding of the gamelan orchestra is played, followed by the low, sweet-sounding, gentle and soft sounding of the gamelan orchestra. Scene 5. *Manembah* (saying prayers); in which the Sekartaji's thankfulness is expressed after being free from the great disaster. She prays that she will be given a peaceful life; this scene is supported by *Sekar Tengahan Jurudemung laras pelog pathet lima* which is sung by the male and female vocalists with tempo as the media, which is then getting slowly slower until it is inaudible.

PRAGMATIC MEANING OF SEKARTAJI MASK

Actually, a text is not only a coherent and complete linguistic statement; each unit of a verbal and non verbal conversation or a combination of verbal and non verbal conversation is produced by the co-existence of several codes and has complete and coherent constitutive prerequisites (Marimis, 1993: 47). Referring to what was defined above, it seems that the verbal components of fragment of Sekartaji Mask such as *Macapat Maskumbambang*, *gerongan Ketawang Dendhagedhe*, *gerongan Ladrang Surung Dhayung* and *Sekar Tengahan Jurudemung* and the non verbal components such as the theme, the movement, the mask, the clothing, the property and the music have complete and coherent constitutive prerequisites as a performing art. The fragment of Sekartaji Mask as a performing art is not only a combination of its elements, but it is more defined

as an intact, meaningful and final form of mixture.

With reference to the arbitrary signs, that is, the verbal language of the fragment of Sekartaji Mask contains the implicatures which aim at the content or main meaning will be obtained. According to Mey, implicature is “an additional conveyed meaning”; the meaning added to what is communicated (2001). In this case, the artist chooses to communicate with implicature; however, the audience, as the addressee, is supposed to assume that the speaker works together in the conversation he/she makes; as a result, he/she can understand the additional meaning intended in the conversation by drawing inferences.

The main meaning of the types of the text in the verbal components of the fragment of Sekartaji Mask can be interfered from the implicatures of the *Macapat Maskumbambang laras pelog pathet lima* which describes the Dewi Sekartaji's sadness who is left by her husband, Panji Inukertapati. The text *gerongan Ketawang Dendhagedhe laras pelog pathet lima* describes that Dewi Sekartaji is sad thinking about her husband, Panji Inukertapati. The text *gerongan Ladrang Surung Dhayung laras pelog pathet lima* describes that Dewi Sekartaji is longing for and is sad thinking about Panji Inukertapagi, her husband. The text *sekar Tengahan Jurudemung laras pelog pathet lima* describes that Dewi Sekartaji is grateful that the state disaster is disappearing; she prays that she will be given a safe and peaceful life. Based on the analysis of the implicatures of the verbal texts of the fragment of Sekartaji Mask, it can be interfered that obstructions will always appear, that hard and strong attempts should be made, and that prayers should be said to the Almighty God to achieve a happy life.

Based on the recapitalization of the types of speech act the verbal components of the fragment of Sekartaji contains, it was found that there were two types of speech act which dominated the texts of *tembang* and *gerongan*; they are Representative Speech Act: 46,875% and Expressive Speech Act: 40, 625%. Representatively, the artist wished to give a strong message to the audience that obstructions would always appear, strong and hard attempts should be made, and that prayers should be said to the Almighty God in order to achieve a happy life.

Expressively, it is implied that someone will find it hard to endure a psychological conflict; therefore, an attempt should be made to muffle it and prayers should be said to the Almighty God that he/she will have a happy life.

The presentation of non verbal components in the fragment of Sekartaji Mask includes: the theme, the movement, the clothing, the property, and the music. The theme describes the psychological problem Dewi Sekartaji suffers from; she is worried, sad, and full of expectation. The actualization of her slow movement visually represents her psychological conflict; she is not happy with Klana, who has supernatural power and always persuades and teases her. She expects that Panji Inukertapati, her husband, will soon come to make her not worried any longer by beating or killing Prabu Klana from the Bantarangin kingdom. The types of representative movements dominating the fragment of Sekartaji Mask are as follows. Scenes 1 and 2 are made up of the following movements: *srisik*, *tawing* to the left, *tawing* to the right, turning *srisik*, *kengser*, *laku* saideways, *srisik* to the corner, *kengser*, *glebakan*, *kengser*, *laku enjer*, *srisik*, *tawik* to the right, *kengser*, *srisik* to leave the stage; *srisik* *bapang*, *tanjak*, *tawing* to the right, *jengkeng* *podhongan*, and *tanjak* to the left; the movements of *laku* *jajak*, *trecetan* to the right-left, *okek* *lambung*, *laku* *jajak*, *trecetan*, *okek* *lambung*, *ulap-ulap* *tawing*, *laku* *jajak*, *srisik* *bapang*, *okek* *lambung*, *sekarang* *ulap-ulap* *tawing*, *entrakan*, *sekarang* *ngrawis* *brengos*, *entrakan*, *trecetan*, *sekarang* *ngetung* *bala*, *laku* *nacah*, *ulap-ulap* *tawing*, *podhongan*, *srisik*, *podhongan* *kebyokan*, *jengkeng* *bopongan*, *laku* *jajak*, *onclang* and *tanjak* to the left.

Scenes 3, 4, and 5 are made of the following movements: *srisik*, *srisik* to go backward and then *jengkeng*, *ulap-ulap* *tawing* to the right-left, *sekarang* *gajah-gajahan*, *ukel* *karna*, *srisik* to enter, *lumaksana* *penthangan* the right and left hands, *sekarang* *gajah-gajahan* and *ukel* *karna*, *srisik* to leave the stage, *kengser* *menthang* the right and left hands. *Nglong* *keris*, *miwir* *sampur* *okek* *lambung*, *sangganampa* *balangan*, *kebyokan* *njunjut*, *kengser* to the right-left, *njunjut* *penthangan* the right hand, *kengser*, *tanjak* *tawing* the left hand. Pattern of warfare; consisting of *tusukan*, *onclang* *glebakan*, *tusukan*, *lumaksana*, *ngancap*, *tusukan*, *trecetan*, *tusukan*,

kengkeng, *trecetan* to the right – left- right, *tusukan* *ruket*, and the movement in which Prabu Klana is killed by Panji Inukertapati. The atmosphere of saying prayers/worshiping consists of the following movements: *srisik* to go back, going back, *srisik* to go to the center of the page and then kneeling. The atmosphere of *jengkeng*, *sembahan* *laras*, *lembehan* the right and left hands, walking sideways while *tawing* to the left, *kengser*, and finally *srisik* to go out very slowly and carefully.

The presence of the three masks in the fragment of Sekartaji mask shows different characters. The mask Sekartaji shows the characteristics of being gentle, *luruh* (becoming emotionally affected), firm and responsible for she is supposed to do. The Klana mask shows the characteristics of being handsome, *sereng*, *sigrak* and with authority. The clothing worn depends on the characters; generally, they wear the *Tekes* crown and *Rapekan* clothing as a specific representation of the Panji story. The *keris* property describes that the conflict is getting more serious and ends with the scene when Prabu Klana is killed as the realization of the fact that obstacles have disappeared and that the conflict has come to an end. The music of gamelan orchestra strongly contributes to the atmosphere in which the established quality of expression is achieved. This is actualized in each scene such as the scene in which Sekartaji is sad which is supported by *tembang* *Maskumambang* and *gendhing* *Ketawang* *Dendhagedhe* *laras* *pelog* *pathet* *lima* which is played slowly with slow rhythmic tempo, giving the impression of being concerned about 'prihatin' and sad. The scene in which Prabu Klana is happy when he tries to persuade and tease and propose for Sekartaji is supported by *gendhing* *Gangsaran* *lima*, *Ladrang* *Eling-eling*, and again *Gangsaran* *lima* *laras* *pelog* *pathet* *lima* with dynamic rhythmic tempo, giving the impression of the atmosphere of being cheerful and glad. As well, the scene in which conflict or warfare is shown is supported by the *gendhing* *Kemuda* *laras* *pelog* *pathet* *lima* and Prabu Klana is killed is supported again by *Gangsaran* *lima* using the technique of playing hard the gamelan orchestra. Coherently, all the elements of the non verbal components have shown their unity as the media of giving the main messages of the established quality of the verbal components.

CONCLUSIONS

Based on the analysis of the verbal and non verbal components, it is found that the pragmatic meaning of the fragment of Sekartaji Mask is that the artists representatively give strong messages to the audience that obstructions will always appear, that strong attempts should be made, and that prayers should be said to the Almighty God in order to have a happy and peaceful life. Expressively, it is implied that everybody will find any psychological conflict very hard to endure; therefore, attempts should be made to overcome it, and prayers should be said to the Almighty God in order to have a peaceful life.

Substantially, the aesthetic verbal and nonverbal components of the fragment of Sekartaji Mask are in harmony, balanced and dynamic. Basically, the fragment of Sekartaji Mask is an art creation which has verbal and nonverbal components. As, a performing art, the fragment of Sekartaji Mask is not only a combination of its elements, but it is a final, intact and meaningful combination. The presentation of verbal components in the form of the texts of Javanese *tembang* and *gerongan gendhing-gendhing karawitan* used in Surakarta has coherently shown artistic and meaningful intertextuality. Coherently, all the elements such as the theme, the movement, the mask, the clothing, the property and the music as the nonverbal components have shown a unity as the visual media for giving the main messages of the established quality of the verbal components. With reference to the presentation of both verbal and non verbal components, accumulatively, the fragment of Sekartaji Mask is an art creation which is meaningful and has high quality.

REFERENCES

- Austin, J.L. (1956), *How to Do Things with Word*. Clarendon Press, Oxford.
- Humardani. (1991), *Pemikiran & Kritiknya*, STSI Press, Surakarta.
- Leech, Geoffrey. (1983), *Principles of Pragmatics*. Longman, New York.
- Finoza, Lamuddin. (2005), *Komposisi Bahasa Indonesia*, Diksi Insan Mulia, Jakarta.
- Maryono. (2010), *Komponen Verbal dan Nonverbal dalam Genre Tari Pasihan Gaya Surakarta (Kajian Pragmatik)*. Disertasi Doktor Program Pascasarjana Universitas Sebelas Maret Surakarta, Surakarta..
- _____. (2012), *Analisa Tari*, ISI Press, Solo.
- _____. (2012), "Fungsi Keris dalam Seni Pertunjukan", dalam *Mudra Jurnal Seni Budaya*. Vol. 27 No. 2 Juli 2012. ISI Denpasar, Denpasar.
- Marinis, De Marco. (1993). *The Semiotics of Performance*. Indiana University Press.
- Parker, De Witt.H. (1980), *Dasar-dasar Estetika*, Akademi Seni Karawitan Indonesia (ASKI) Surakarta, Surakarta.
- Soedarsono, R.M. (1978). *Pengantar Pengetahuan dan Komposisi Tari*. Akademi Seni Tari Indonesia (ASTI), Yogyakarta, Yogyakarta..
- Sutopo, H.B. (2006),. *Metodologi Penelitian Kualitatif*, Universitas Sebelas Maret, Surakarta..
- Djarwanti, Sri. (1987), *Penari Tunggal, Pasangan, dan Bedhaya-Srimpi*, (Skripsi), ASKI, Surakarta.
- Searle, John R. (1969), *Speech Acts: an Essay in the Philosophy of Language*, Cambridge University Press, Cambridge.
- Yule, George. (1996), *Pragmatics*, Oxford University Press, Oxford.
- _____. (1998), *Pragmatics*, National Institute of Education, Singapore.

List Respondents:

- Daryono. (55 th.), Lecture Departement of Dance, interviewed at his at campus Indonesia Institute of the Arts Surakarta on 17 Februari 2014.
- Dwiyasmono (52 th.), Lecture Departement of Dance, interviewed at his at campus Indonesia Institute of the Arts Surakarta on 8 Januari 2014.
- Sutarno Haryono (56 th.), Lecture Departement of Dance, interviewed at his at campus Indonesia Institute of the Arts Surakarta on 21 Januari 2014.

Suyanto (53 th.), Lecture Departement of Theater,
interviewed at his at campus Indonesia Institute of
the Arts Surakarta on 12 Februari 2014.

VOLUME 29 NO. 3 SEPTEMBER 2014

Javanese Wayang Kulit: History, Development, and the Philosophy	Suyanto	231
Function of <i>Rejang</i> in Ritual Activity Performed for Kuningan in Abang District Karangasem Regency	I Nengah Mariasa, Timbul Haryono, R.M. Soedarsono, I Wayan Dibia	240
Pragmatic Meaning of Sekartaji Mask	Maryono	251
Developing Folk Art Creativity As An Effort to Increase the Creative Industry at Bandungrejo Village, Sub District of Ngablak, District of Magelang	Suharji, Sigit Astono, Mukhlas Alkaf	265
" <i>Menyama Braya</i> " (Brotherhood) As a Harmonious Social Interaction Between Hindus and Muslims in Bangli Regency, Bangli	Dewa Agung Gede Agung, Ahmad Munjin Nasih, Mashuri	272
Observing the Art of Relief of <i>Wadu Pa'a</i> in Bima Regency West Nusa Tenggara	IWayan Badra	280
The Clash of Modesty in Fashion: Identity Dilemma Among Modern Malay Women in Malaysia	Hanisa Hassan, Binarul Anas Zaman, Imam Santosa	293
Place Attachment in Café Which Served as the Third Place Case Study: Toko You, Bandung	Yuni Maharani	306
The Ability of the Blacksmiths in Ciwidey, Bandung to Adapt New Designs	Muhammad Ihsan, Agus Sachari, Binarul Anas Zaman	313
Transformation of Novel <i>Ronggeng Dukuh Paruk</i> into Film <i>Sang Penari</i> : an Intertextual Analysis	I Nyoman Suaka	323
Design Innovation by Diversification Method of Applied Ornament for Sundanese Batik in the Commercial Scale of Creative Industry	Yan Yan Sunarya, Agus Sachari	334
Voicing the Nation, Negotiating the Tradition: Popular music influences on traditional Balinese vocal styles	Made Mantle Hood	342

